

Eleanor Antin
BEING ANTINOVA

JULY 15 - AUGUST 27, 1983

Reception for the Artist
Friday, July 15, 7-9 P.M.

"Recollections of My Life with Diaghilev"
(a performance by Eleanora Antinova)
Saturday, July 16, 8:00 P.M.

Eleanor Antin will read from her new book,
"Being Antinova" (Astro Artz Press),
Sunday, August 21, 3:00 P.M.

TORTUE GALLERY
2917 SANTA MONICA BLVD.
SANTA MONICA, CA 90404
(213) 828-8878
TUES.-SAT. 11 A.M.-5:30 P.M.








I dreamt I was a ballerina!





Anderson Center for the Arts

NEW VIEWS/OTHER VOICES

Co-sponsored by the

Comparative Literature Department



Eleanor Antin

Who Cares about a Ballerina?

A funny, cranky former star of the Ballet Russe shares her memoirs from an apartment in sunny California . . . with misty and wicked results.

Thursday, April 14, 1988
Watters Theater
8:15 pm

$7 General Public
$6 Faculty/Staff
Senior Citizens
$5 Students

Anderson Center Box Office
(607) 777-ARTS

State University of New York at Binghamton

John Drescher
828-9421



A Mag Exhibition
February 19 - March 12, 1988

LOVES OF A BALLERINA

Eleanor Antin has been inventing histories for a long time, creating an autobiographical theater of the self through the lives of her 3 personae — the Ballerina, the King and the Nurse. Using a wide variety of media — performance, photography, video, drawing, installation, writing and now film — she invents an imaginary past to locate and explore the psychological, political and aesthetic landscape of our time.

"Loves of a Ballerina" is the latest installment in the history of Antin's persona, Eleanora Antinova, "that once celebrated black ballerina of Diaghilev's Ballet Russe," now fallen on hard times.

Place: back in America
Time: the 1930's,
during The Great Depression

Created and Designed by Eleanor Antin

Tech: Rich Wargo

Lighting: Charles Craun

Project Manager: Lynn Burnstan

Films produced, written & performed by Eleanor Antin with Sabato Fiorello, Luke Theodore Morrison, Sheldon Nodelman, Steve Pearson, James Tackett as the Lovers. Editor: Lynn Burnstan. Camera: Rich Wargo. Set Construction: Roger Sherman

ELEANOR ANTIN



Loves of A Ballerina
Mixed Media and 16 mm film,
B & W, 8½ min.

Union Pacific
Mixed Media & simultaneous films,
16 mm, B & W, 4 min.

Portrait of the Artist
(Back Stage Dressing Room)
Mixed Media and 16 mm film,
Color, 1 min.

(all films run continuously)

From Recollections of my Life with Diaghilev
30 Drawings,
18 Photographs,
18 Texts

The Ballets, 1-15
chalk, ink and pencil



ELEANOR ANTIN
THE NURSE AND THE HIJACKERS

A VIDEOMOVIE AND INSTALLATION
SCREENINGS; 11:00 AM, 1:00 PM, 3:00 PM
OPENS OCTOBER 1, 1977



ELEANOR ANTIN

Early Works

October 20 - November 14, 1981

Boehm Gallery, Palomar College, San Marcos, California

In conjunction with this exhibit Ms. Antin will present a slide/lecture of her work and also elaborate on Performance Art. Date: October 28, 1981, 12 Noon, Room C-43.











"... Not that the work of the modern artist must by any means resemble the past, but he must show some sense of it, a realization of its presence and attraction. Otherwise he dissipates himself in sheer quality and fails to impose that order and shaping which are indispensable concomitants of high art, and without which the truly cultivated spectator is left thirsty. High art resumes everything that precedes it, otherwise it is less than high."

Clement Greenberg
(Partisan Review, July, 1948)















1

La Mera Frontera

Louis Hock



La Mera Frontera is a meditation on the border and memory which takes as its point of departure the last battle between the United States and Mexico. In 1918, neighbors from the border-towns of Nogales, Arizona and Nogales, Sonora shot at each other for a day. Among the many citizens who lay dead was Maria Esquivel, who "returns" in the present to interview surviving witnesses, all now 80 to 90 years old. As a stymied historical detective Maria wrestles with the failure of Nogales' citizens' accounts to coalesce or recollect her and her absence in the local archives and films. Unable to uncover her past, Maria takes history into her own hands.



Music Lessons is the story of a girl who is haunted by a demon. Jeanie Quinn, a beautiful anorexic from a working class Southern family, dreams of being a model and a violinist. Unable to afford music lessons, she invokes the glamorous *Genevieve*, who comes to haunt her mirror and bring her to the brink of musical virtuosity and physical annihilation.

Eleanor Antin

David Antin

Music Lessons

2

TropiCola

Steve Fagin

3

TropiCola is a feature length fiction film shot on location in Havana. Using an all Cuban cast and binational crew, the picture ricochets in style from telenovela to vérité to cabaret, all surrounded by the sounds of contemporary Cuban music. Salsa played hard, not soft. The picture tries to capture in its net that most elusive of butterflies; the present moment. Try to catch it yourself before it vanishes.

Web page: http://sgva-serv1.ucsd.edu/~sfagin/





You are joyfully invited to

ONE-MAN



Eleanor Antin R.N.

at

The Clocktower

January 15 through 31, 1976

LIBRARY
JAN 23 1976
LOS ANGELES COUNTY
MUSEUM OF ART



ELEANOR ANTIN

HISTORICAL TAKES



NATIONAL FOUNDATION FOR JEWISH CULTURE

Jewish Cultural Achievement Awards

THEATER
FILM
MUSEUMS
LIBRARIES
SCHOLARSHIP

GRANTS
PROFESSIONAL SERVICES
COMMUNITY SERVICES

BOARD
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Media Arts

Eleanor Antin



Eleanor Antin, a multimedia artist and filmmaker, has explored the unique power of portraiture, performance, and biography since the late

1998 Jewish Cultural Achievement Awardees

Eleanor Antin, filmmaker

Saul Bellow, author



Eleanor Antin
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Art Student's Association presents: **An Alternative View**

ELEANOR ANTIN

April 17, 1979
7:30 PM
Room 2160, Dickson Auditorium
UCLA



ANTIN, ELEANOR

ONE-MAN

LIBRARY
MAY 24 1979
LOS ANGELES COUNTY
MUSEUM OF ART

Eleanor Antin's

THE LAST NIGHT OF RASPUTIN



ANTIN . ELEANOR

In a Roguish Gallery: One Aging Black Ballerina

By GRACE GLUECK

Eleanora Antinova, an aging American black ballerina who long ago danced in Diaghilev's Ballets Russes, is outrageous, egomaniacal, grande dame-ish and full of pain. She is also the alter ego of Eleanor Antin, a white performance artist, who made Eleanora up out of whole — well — tulle in the mid-1970's, and has been playing her ever since.

"I like the role, and others I've



Eleanor Antin, as Eleanora Antinova, in "The Last Night of Rasputin," at the Whitney Museum's 1989 Biennial Exhibition.

Eleanor Antin



In the Trenches before Sebastopol

Eleanor Antin

Portraits of Eight New York Women, 1970

May 8 through June 13, 1998

ARTIST'S FILE

ILE

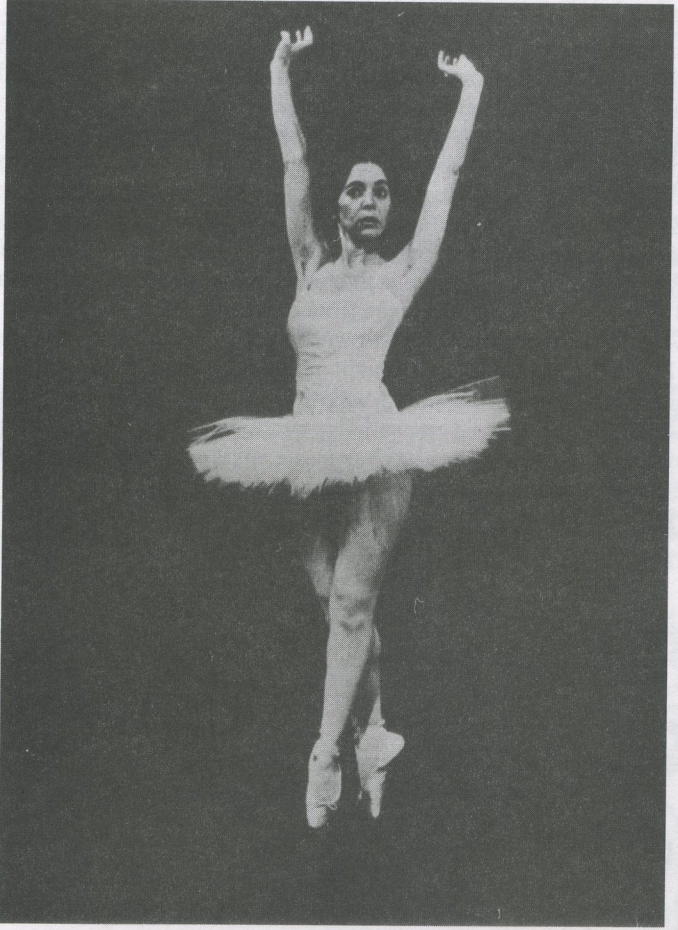
Mierle Laderman Ukeles

Maintenance Art Works, 1969—1979









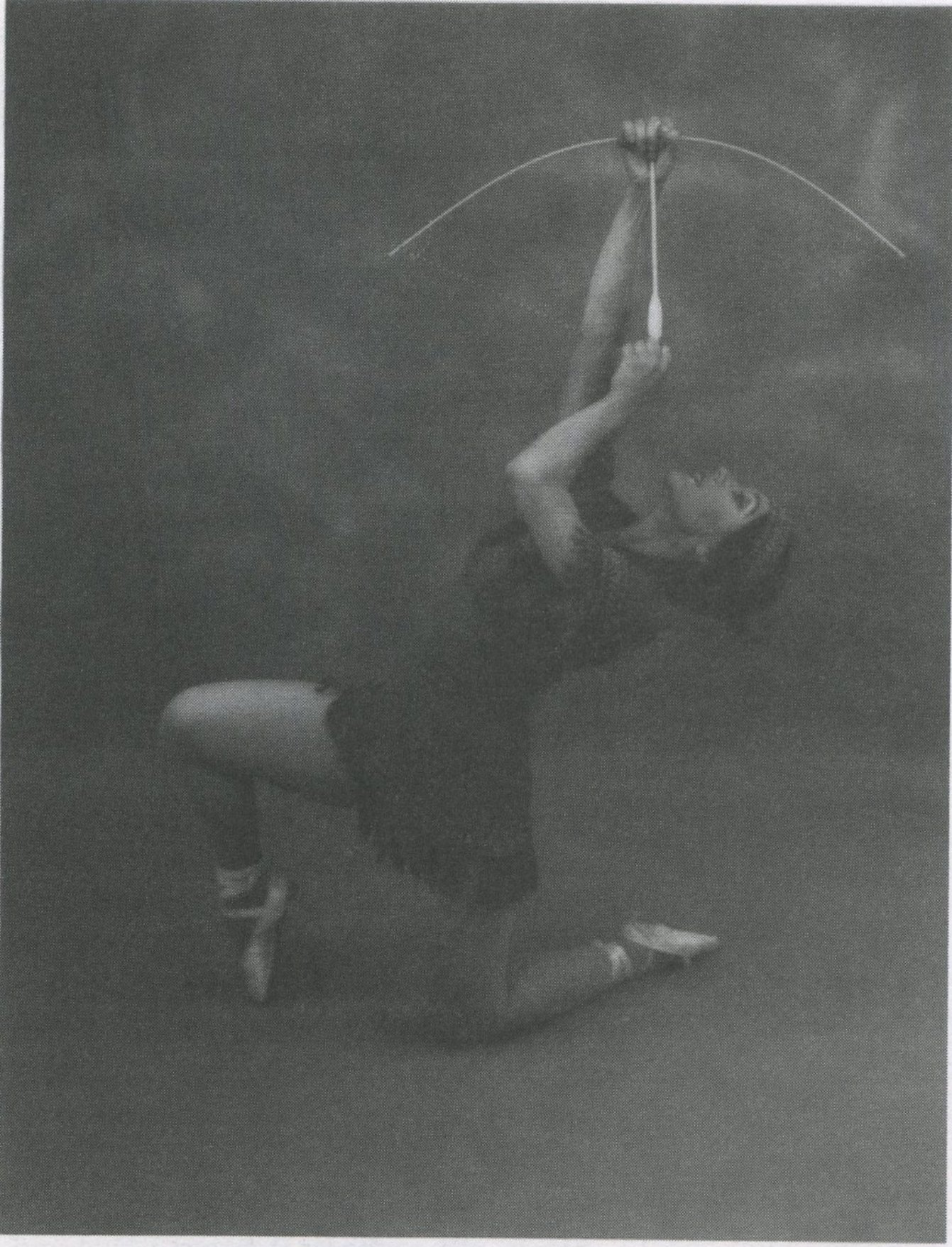
Eleanor Antin as the Ballerina

ALL PHOTOS COURTESY RONALD FELDMAN FINE ARTS, NEW YORK



Eleanora Antinova
Recollections of my Life with Diaghilev
PERFORMANCE AT RONALD FELDMAN FINE ARTS (1980)
PHOTO: MARY SWIFT

month—front, back, and from tw
actual dieting, but the artwork was
the fact that Antin could at least str
her own body. Here the camera go
process as it unfolds.



Eleanora Antinova in *Pocahontas* from *Recollections of my Life with Diaghilev*

is in a context where Antinova is read-
s will not be forgotten, so that they will
ds the complexities of these references,
cute sense of loss with a humorous, per-



Eleanor Antin, *Vilna Nights*, through the old man's window
FILM STILL



Eleanor Antin, *Vilna Nights*, through the children's window
FILM STILL



Eleanor Antin, *Minetta Lane–A Ghost Story* (1995), through the painter's window

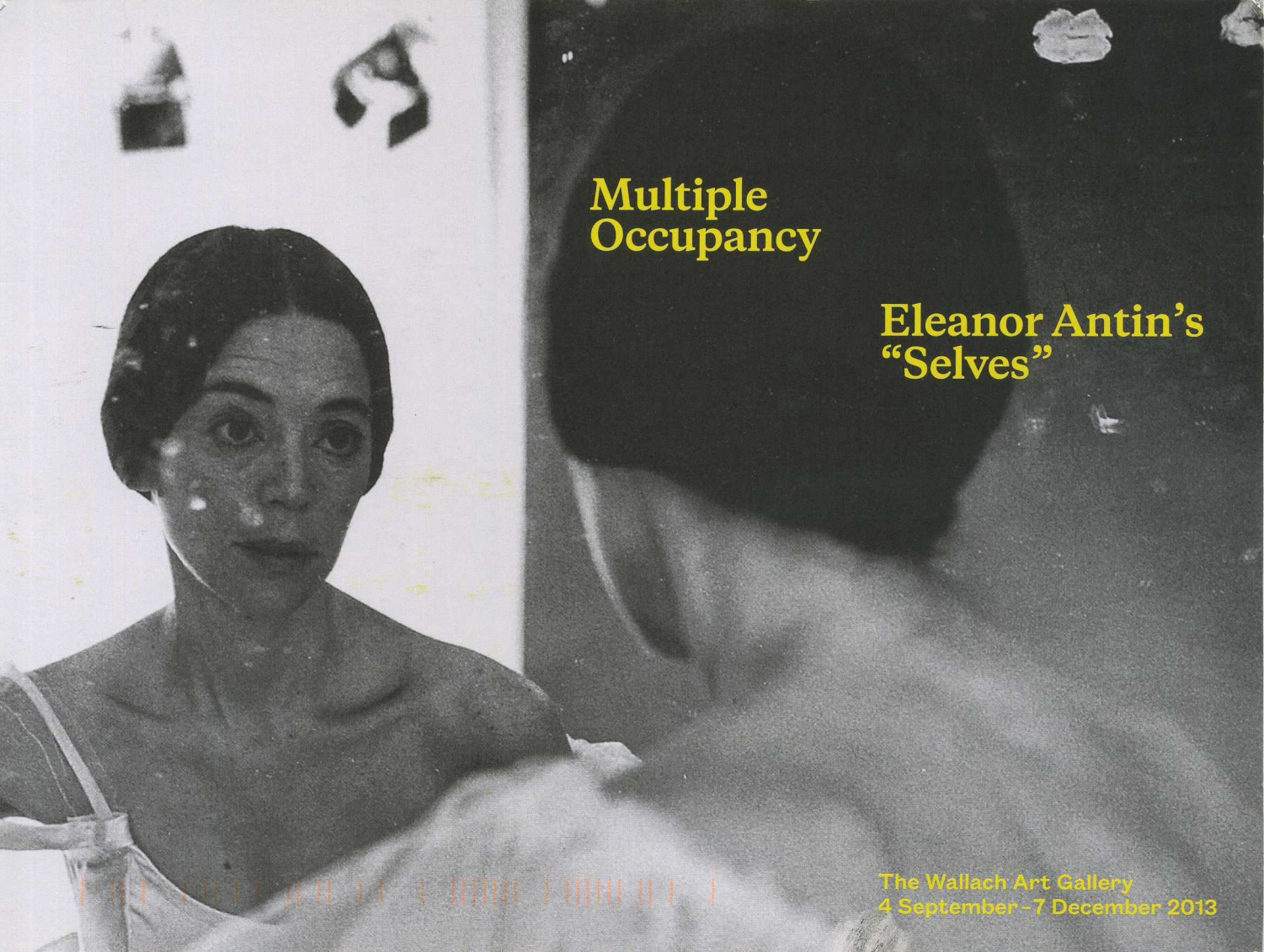
life of the ghetto. If Eleanor Antin l
memories of Minetta Lane are memo

"When I was in high school I
Village. I spent a lot of time in book



Eleanor Antin, *Minetta Lane–A Ghost Story*, through the lover's window





Multiple Occupancy

Eleanor Antin's "Selves"

The Wallach Art Gallery
4 September – 7 December 2013